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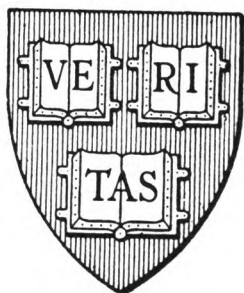
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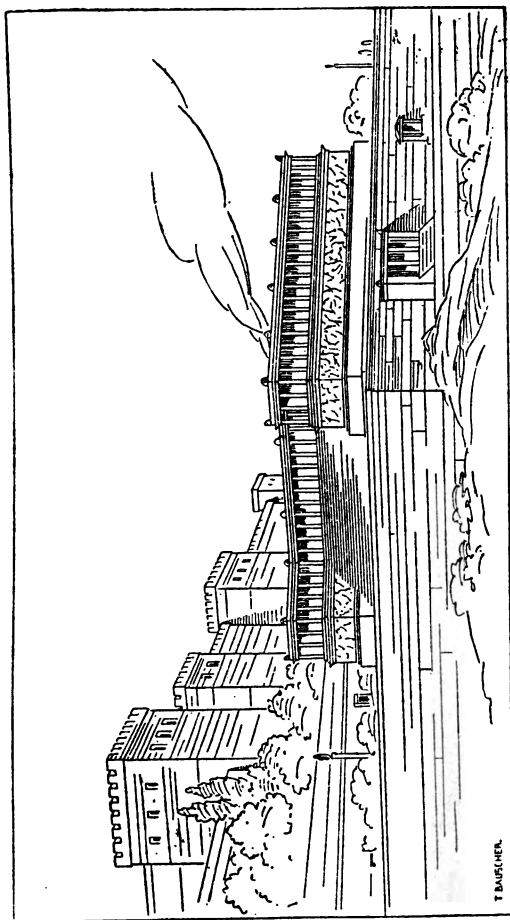












THE GREAT ALTAR OF PERGAMON  
RESTORATION BY R. BOHN

ROYAL MUSEUMS OF BERLIN

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GUIDE

TO THE

PERGAMON MUSEUM



TRANSLATED FOR THE BOARD OF DIRECTORS  
OF THE ROYAL MUSEUMS OF BERLIN

BY  
MARY McMAHON HONAN

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THE PERGAMON MUSEUM which was built according to the plan of Fritz Wolff, under the supervision of Max Hasak, was begun in 1897, and finished in 1899. It was not, however, until the end of the year 1901, that the collection was completely arranged. The purpose which governed the plan of the Museum was the erection of a building in which the frieze of the Great Altar of Pergamon might find, as nearly as possible, its original setting and light. The result is a large rectangular room with the Great Altar in the middle, leaving a broad passage for the inspection of the frieze as well as of the statues and important inscriptions set up along the outside wall. The space within the altar, forms a room of great altitude especially adapted to the exhibition of architectural examples, where are placed not only fragments of the most important buildings of Pergamon, but also those from Priene and Magnesia on the Maeander River. Outside this room is another broad gallery, corresponding to the passage above, containing other important statues and inscriptions from the same cities, for which there is not space in the chief collections already mentioned. It is accessible to persons making a special study of the subject, by applying to the Director

of the Museum. A classified collection of isolated fragments and less significant inscriptions is set up in the basement below.

Thus the products of the excavations conducted by the Royal Museums of Berlin, in three Hellenistic cities of Asia Minor are found in this Museum, with the exception of the antiquities from Pergamon and Priene which are more fittingly exhibited in the collection of antiquities.

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## THE HISTORY OF PERGAMON.

Pergamon is situated in Asia Minor about 18 miles inland from the west coast. It lies opposite the Island of Lesbos, almost half way between Smyrna on the south, and Troy on the north. The citadel at Troy where Schliemann made his excavations, called also in the legend Pergamon, the burg or citadel, must not be confused with this Pergamon which was the capital of the Attalid dynasty from the middle of the third century until 133 before Christ.

The old fortified settlement, scarcely mentioned in ancient history, lay on the top of a mountain about 250 meters above the present town of Bergama. The mountain was accessible from the south and commanded a broad view of the Kaikos Valley.

It was on this height that King Lysimachos, one of the successors of Alexander the Great, deposited a store of treasure under the protection of Philetairos a commander of mercenary troops. Having preserved the treasure through the period of war and disturbance which followed, Philetairos made himself master of the fortress as well as its wealth, and through the skilful use of the latter, won for himself and his successors great influence and extensive possessions. Philetairos was succeeded by his brother's son, Eumenes I (263—241 B. C.) who, in turn, was followed by Attalos I, the son of another brother of Philetairos.

Attalos I (241—197 B. C.) established the fame of his house by his successful conflicts with the Syrian kings and his victory over the Gauls, whose hordes in Asia Minor were looked upon as invincible. As outward mark of his powerful military position, he assumed the title of King and provided for the perpetuation of his deeds by the erection of great monuments. The much mutilated bases of these commemorative battle-monuments, with their fragmentary inscriptions are preserved in this Museum; the bronze statues themselves are not extant. The well-known marble statue of »The dying Gaul« in the Capitoline Museum at Rome, gives an idea of the style and beauty of these lost statues. Attalos joined the Romans in their first contests in the East, within the last decade of his reign. He also took an active part in the war complications in Greece, and it was there, as the first collector of whom we have any knowledge, that he procured the art treasures for his capital. The Museum has testimony of these works in the inscription-bearing bases of statues which were taken from Greece to Pergamon, the works of renowned artists of the fifth and fourth centuries before Christ. Of the building activity of Attalos there remains no positive evidence, though it is probable that the extension of the wall of the town about half way down the side of the mountain, took place under his reign.

Eumenes II. (197—159 B. C.), the son and successor of Attalos, under whose rule Pergamon became the capital of almost all Asia Minor, followed the same political policy as his father.

The town now extended to the foot of the mountain and was surrounded by a strong wall.

Eumenes built the most splendid monuments of which we have any remains, the Great Altar of Zeus and Athena with its rich frieze, and the stately stoa or colonnade which enclosed the sacred precinct of Athena and communicated with the famous library of Pergamon.

Some of the most beautiful statues and the most important in the history of art, now in the Museum, once decorated this library. From the statues of noted authors, which also stood in the library, there remain only the fragments of the pedestals with the names incised. Eumenes II. also erected victory monuments like those of Attalos I. as the inscriptions in the collection testify.

Eumenes was followed by his brother Attalos II. (159—138 B. C.) who before he came to the throne, dedicated the semi-circular marble seat, now outside the entrance to the Museum.

Next came Attalos III. (138—133 B. C.) son of Eumenes II. who bequeathed his kingdom to the Romans. An inscription in the Museum gives an interesting decree of the people, after the death of the king, before the Romans had taken possession of the heritage. Under Roman rule, Pergamon spread out in the plain to the west, beyond the boundary of the present Turkish settlement. That the site of the old capital was not yet abandoned, is shown by the powerful remains of the Trajan temple on a commanding point of the height, the gymnasium built in the time of Hadrian on a terrace half way down the slope, and still farther proof, is the restoration to the honor of Caracalla, of a half-destroyed temple of the time of the kings. This temple stood above on the slope of the Acropolis near the theatre.

We know very little about the vicissitudes of the city in the Byzantine and Turkish periods. Let it suffice, that the inhabited quarter of the old town on the mountain grew narrower and narrower until under Turkish rule it was entirely deserted, while in the plain there rose again out of the ruin a flourishing settlement. To the different fortifications behind which the inhabitants tried to protect themselves, belongs a strong wall of defence, probably built in the eighth century to keep back the on-pressing Mohammedans. This wall was built chiefly from the parts of the magnificent old structures which remained there, until brought to light by the Prussian excavations.

## EXCAVATIONS.

In 1873, Carl Humann sent the first pieces of the frieze from the Pergamon citadel to Berlin, a gift which gave the impulse to the Prussian excavations. Through the activity of Alexander Conze, who was at that time Director of the collection of antique sculpture in the Royal Museum, and with the sanction of the Ottoman Government, the excavation was systematically begun in 1878. From that time until 1886, with some interruptions, Carl Humann under the guidance of the Director of the Royal Museums, conducted successfully these excavations. Among a number of other capable associates, Richard Bohn especially had a long and effective participation in the undertaking. Later the scientific research was again and again prosecuted and recently the Imperial German Institute of Archaeology has ex-

tended the excavations over the entire site of the old capital. Humann's first effort was directed toward redeeming the fragments of the Great Altar which lay somewhat below the summit of the acropolis. Further research disclosed south of the altar on a terrace slightly lower, the old market square with a small temple, which was probably sacred to Dionysos. Of still greater importance, was the excavation of the ancient temple of Athena, built in Doric style, which lay on a higher part of the acropolis north of the altar. The sacred precinct of the temple was enclosed by a two story colonnade which communicated with the library on the north, and the royal palace on the east. At a still higher altitude, was found a large temple in Corinthian style, built to the honor of the emperors Trajan and Hadrian. This temple is likewise on a broad terrace enclosed with a colonnade. On the west slope of the acropolis was found the audience room of the theatre and below, on a long terrace, the stage buildings. On the same terrace was discovered an Ionic temple, which was rebuilt in the Roman period for the cult of Caracalla.

Most of the architectural remains and the less important statues and inscriptions were left where they were found in Pergamon; a number of the finest pieces were taken to the museum in Constantinople and to Berlin, the last named city through the kindness of the Turkish government, having come into possession of the fragments of the relief of the altar, architectural examples of the most important structures and valuable inscriptions from the time of the kings.

## VESTIBULE OF THE MUSEUM.

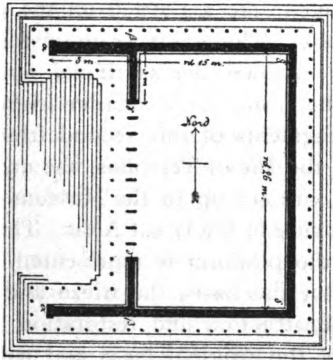
Several pictures, which make clear the environs and the relation of the Pergamene monuments to each other and the whole, are in the vestibule. To the right on a desk, a water-color made from nature by A. Wilberg, gives a view of the position of the acropolis on the border of the Kaikos valley, rising above the modern town. On another desk to the left are the ground plan and a drawing of Bohn's restoration of the ancient capital on the summit of the acropolis. An enlargement of this restoration made by Rönnebeck, assisted by the architect Max Arnold and the painter Otto Dannenberg, hanging on the wall to the right, is designed to give an idea of how the buildings of the acropolis looked when seen from the west in about the second century after Christ. There hangs on the opposite wall, a restoration by Fr. Thiersch, which makes specially plain the Great Altar and the Athena sanctuary in their relation to each other. The position of the stairway of the altar, and the details of the superstructure, as represented in this older picture, have since been proved incorrect.

## THE GREAT ALTAR.

The visitor to the Museum having passed through the vestibule, finds himself in the large room directly facing the west side of the Great Altar. In all probability this altar, which stood in the middle of the older town on the acropolis of Pergamon, was built by Eumenes II, and dedicated to Zeus and Athena. The details of its original setting have been respected in this

reconstruction; the measurements give the correct size and proportion.

Since the Museum in which the Altar was set up, serves as an exhibition place for other Pergamene examples, it was necessary to make a few deviations from the original. They are as follows: a broad stairway, two thirds of the width of the structure, is here cut out in



The arrow points to the north side of the Altar which is the south side of the Museum.

The plan of the reconstructed Altar.

the middle where new columns now support the platform and colonnade of the antique structure; the blank wall which here in the Museum stands immediately back of the row of columns at the top of the platform must, in fancy, be pushed back a meter and a half and be cut through with a number of doors. The frontispiece gives Richard Bohn's restoration of the altar. A great part of the foundation is all of the structure that is left on the original site. The plan of the altar is given above.

The sacrificial altar proper, stood on the platform of a

quadrangular substructure about 30 meters square, through which the broad stair-way cut and led to the sacred level. The frieze or high relief of the great altar ran around this substructure and along the wings of the stairway at a comparatively low altitude (the basis is 2,5 meters high). At the top of the frieze a bold cornice with wide mouldings projected from the platform. Above this quadrangular structure ran a colonnade of delicate Ionic columns, open like a portico on the outside and closed at the back. The court or room formed by its enclosing wall contained the sacrificial altar and was ornamented on the inside by a smaller frieze.

The extant fragments of this second frieze representing scenes from the life of Telephos, the mythical founder of Pergamon, are set up in the Museum on the wall opposite the west side of the Great Altar. The colonnade which encircled the platform is represented here on the west side only, but the basis, the frieze and the cornice are given by reconstruction and restoration all the way around. Parts of the original basis and colonnade are built into the altar, to the left of the stairs.

While everyone in antiquity must of himself have known that the great frieze, as a whole, represented the battle of the gods and the giants, the incised names helped to the understanding of the individual figures. The names of the gods, only about one third of which are extant, stood in the hollow of the cornice above the frieze; the names of the giants, on the cornice below the frieze. The order of the disconnected pieces of cornice on which the names of the divinities stood, has been reestablished and the names associated with individual figures, thus where the figures of the gods were

lost it has been possible at least to determine the places in which they stood. Since many of the surviving figures of the deities are recognised without the aid of inscriptions, we have succeeded in getting an accurate idea of the grouping of the numerous gods and a comprehensive understanding of the artistic composition of the frieze. So few of the giants' names have been found that it has not been possible to determine their original arrangement. The testimony of ancient literature suffices in only a few instances in supplying their names, although their forms are characterised in various ways. While the giants in the more ancient Greek sculpture appear always as human warriors wearing armor, the Pergamene relief shows them with the greatest variety of forms. Some are youthful, others old and bearded; some are nude, others clothed in armor; some hurl missiles of stone and shield themselves with the hides of animals, others carry more modern weapons of war; some are human, noble in face and body, others are serpent-limbed children of the earth with wings and talons or other bestial forms.

It must be added that the names of the sculptors were also incised below the frieze, still lower than the names of the giants; the names of only three are preserved in their entirety, Theorretos, Dionysiades and Orestes, all of whom are otherwise unknown (see pages 17 and 58).

The great frieze 2.30 meters high, was formed of a series of closely fitting slabs, held in place by metal dowel-pins above and below, and at the corners bound by cramp-irons which were fastened at the back. The width of the slabs varies from 60 centimeters to 1.10

meters; the thickness is about a half meter. The slabs seem to have been set up before they were carved, and the sculptured ornament to have been chiseled afterwards. Many parts of the figures of the frieze were made of separate pieces of marble and set on. It is not known where was found the bluish white, strongly crystalline marble of which the relief is made.

In the complete destruction of the altar, which took place in the Byzantine period, though no doubt it had suffered before, the slabs were again loosened to serve as material for the strong wall of defence below the altar level. The mortar with which the already mutilated figures were plastered into the fortification has preserved their surface remarkably. Traces of the weather, and other injuries which the marble received, while it was still on the monument, are here and there clearly to be seen, though on the whole they are few. In contrast to those in the wall, are the pieces found in the rubbish in the vicinity of the altar or lying below near the fortification, all of which have suffered materially over their entire surface.

By the refitting and rejoining of the pieces, a task of about twenty years, conducted in the workrooms of the Royal Museums by the sculptors Freres and Possenti, thousands of fragments with the large pieces of the slabs to which they belonged, were put again in their proper places, some of the figures being almost entirely reconstructed out of chips. In no case has a lost part of sculpture been restored; where the background was missing it has been substituted with cement in order to give a uniform setting to the figures and present, as nearly as possible, the general effect of the frieze with

its architectural frame, otherwise the relief in its mutilated condition would be much too confusing and difficult to understand.

## THE BATTLE OF THE GIANTS.

It is best to begin the inspection of the frieze on the right wing of the stairway where but one entire slab cut into by the stairs, is entirely preserved. This slab shows us above, an eagle fastening its talons in the jaws of a serpent. The serpent is part of the right leg of the winged young giant who wears a panther skin over his shoulders and raises both of his arms; he is threatened on the right by a burning torch, at least under his left arm is something which looks like the end of a flame. The details on this slab, especially the wings of the giant, and the fell which he wears, are executed with great care. The beginning of the name of the giant (Bro . . . . .) may be read above near the head. As the cornice below the frieze was left out here on account of the steps, the name of the giant was placed on the slab itself. For the same reason the name of the sculptor Theorretos who carved this, as well as the other slabs which stood at the right, is here chiseled on the moulding above.

The opponent of this giant is, as we know from the inscription, one of the Nymphs. Hermes was also probably represented here, and with the Nymphs occupied this wing to the corner. All this group is lost excepting perhaps a few fragments which have been set up here by conjecture. To this scene belongs probably the fragment of a giant's wing on which are two eye balls

enclosed by one large lid. This piece, which is not exhibited in the frieze, seems to be part of the figure of the many-eyed Argos Panoptes, who may have been represented as the antagonist of Hermes.

On the other side of the corner of this projection of the altar is the ivy-crowned Dionysos, accompanied by his panther. The god wears a short, full garment with the skin of an animal girded above; he strides rapidly forward and lifts his right arm to strike a blow. At his side hurry two boyish Satyrs, much smaller in figure than the god. The form of the rear Satyr is almost concealed by his companion of like figure, though his face, his disordered hair and the goat-like warts on the neck are clearly visible. It is readily seen that this slab belongs to a corner, since parts of the figures project beyond the left edge. The antagonist of Dionysos is lost. There is also missing the upper part of the body of a giant who, as the following slab shows, having been thrown down by a lion, sets his left foot against the animal's flank.

The advancing female figure, back of the lion, with a high crown-like ornament and olive wreath on her much mutilated head, is probably Rhea, the mother of Zeus and of the other Olympian gods. The piece of marble on which she appears is also a corner slab, the last of the west side.

On the adjoining slab, the first on the south side of the altar, we recognise a goddess very like Rhea in nature, Kybele, mistress of the neighbouring mountains of Phrygia. Riding on a lion, as she is usually represented, she dashes into the battle; the bold bodily forms are seen through the thin chiton which she wears; a

mantle like a fluttering veil encircles her head. Up in the corner one of the eagles of Zeus flying toward Rhea holds ready in its talons a thunder-bolt, bound with sacred cords. Under the lion is the remnant of the body of a cuirass-clad giant. Kybele is equipped with bow and arrow, which it must be admitted, are not known as her attributes. She is just in the act of taking an arrow out of the quiver with her right hand. In advance of the great goddess hastens along an attendant who has not with certainty been identified, perhaps Adrasteia. She wears a sleeved, woolen garment over which is a Doric chiton. Her mantle is blown out around her shoulders like a sail.

The attack of the Kybele group is led by a naked, bearded man of powerful form and hairy breast. He swings in his hands a mighty hammer which he is about to let fall on a monstrous giant (Typhon?). The hammer is visible behind the god's back. The giant, whose lower extremities are serpents, has the thick neck of a buffalo-ox, as well as the horns and ears of the same animal. He throws himself with the entire weight of his body against an adversary; the latter has driven from beneath his sword up to its hilt into the former's breast. The monster seems to bellow aloud; the head of one of his serpent-legs coils about the out-stretched leg of the god and bites him in the calf, while the other serpent-head lifts itself at the back against the goddess who precedes Kybele. Meanwhile the heavy blow of the hammer from the rear threatens the ox-giant. The bearer of the hammer is probably Kabiros, who comes to the assistance of his comrade Kadmilos, lying under the giant. These daemons, or inferior mystic divinities, are

here attendants of Kybele; the hammer is elsewhere found as their attribute and it was especially in Pergamon that their worship had its ancient seat. Here there is a break in the continuity of the frieze.

On the other side of this blank, in the middle of the south side of the altar, are represented by the sculptor the great lights of heaven, the Moon, the Sun and the Dawn, passing from the east to the west. Selene, the goddess of the moon gallops in advance wearing a rich woolen under-garment and a mantle. She holds in her left hand the reins of her horse which shies at the ox-giant, while she seems to be burning the monster in the neck with the torch which she holds in her right hand. Back of her, a giant with a fell in one hand and seemingly a weapon in the other, takes his stand in front of the four horses which draw the wagon of Helios. The god as charioteer, in a long garment according to the Greek custom, drives the horses of the rising sun from behind a rocky height; he holds in his extended left hand the reins, and in the uplifted right he swings a torch. A dead giant lies beneath his horses. The badly preserved figure of the goddess, who fights at Helios' back, is, according to conjecture, the Titan Theia, his mother. She is attacked by a youthful giant armed with a lance. When the latter figure was found, it was thought that traces of paint could be detected on the eyes. Back of him Eos, the goddess of the dawn, a figure of very fine workmanship, rides hither on a horse or a mule, as some will have it. A giant lies on the ground under the animal. The wing which is visible to the right of Eos' shoulder probably belongs to a representation of Hemera, the goddess of the day, whose body is lost

with the exception of the left arm and part of the other wing. The goddess seems to have taken part in one of the most conspicuous scenes of the battle. A giant, serpent-footed, as we see from the scanty remaining traces, whose head and neck are those of a lion, drives his lion-claws into the arm and leg of a youthful god. The youthful opponent with long curling locks and with his garment like a waist-cloth around his body, strangles with both his hands the terrible monster. He is supposed to be the brother of Hemera, Aether, who rules the region of the upper air.

The next group shows Uranos himself, the god of the heavens, bearded and winged. On the wing which remains there was once a large eye; he wears a short garment (*Exomis*) and a small mantle thrown over his arm. With the sword which he holds in his right hand over his head, he is about to strike a blow at a falling giant; the latter supports himself with his right hand pressed against the ground and endeavours to protect himself with the skin of an animal wrapped around his other hand.

To the right is the fragment of a long-robed goddess who attacks a fallen giant; her foe is armed with a sword. The inscription in the cornice calls her Themis, the daughter of Uranos.

In the next group there rushes forward another goddess, with diadem and long hair, probably the Titan *Phoibe*, the sister of Themis. She wears a peculiarly wrinkled or creased dress and brandishes a flaming torch at a terrified giant. The giant, lifting some sort of weapon against her in his right hand, has the complete human form, but is winged and has besides short horns and

pointed ears ending in seaweeds, — marks elsewhere associated only with Tritons and other creatures of the sea. Seaweeds are also mixed in his wings. On the left there falls to the earth a young giant, struck in the breast; he tries with his left hand to pull the fatal weapon out of the wound. The head with the long hair falling forward, even in death full of wild, untamed strength, shows vigorous execution. The last figure of the south side is, according to the name on the cornice, Asteria. As the daughter of Phoibe and the mother of Hekate, who is near the corner on the east side, she forms a connection between the kindred gods on the south and the east sides of the altar. With her short cloak fluttering in the wind at her back, her left foot on the serpent-leg of the giant, she seems to have pulled her adversary back by the hair, while she is about to strike him low with her sword. She is assisted by a dog of a very like breed to the two which take part in the battle on the other side of the corner, near Hekate and Artemis. One of the serpents lifts its head high against some opposing figure, perhaps an eagle which accompanies her in the fight.

Next on the east side of the altar the gods of light, closely allied by kinship and belonging to the great Olympian divinities, are united in battle against the sons of the earth. The giant near the corner called in the legend Klytios, whose well preserved head is deserving of attention, raises aloft a large piece of stone with which he defends himself against the threatening goddess. His serpents rise in opposition to the goddess whose dog bites him in the thigh. The goddess is Hekate who, as is her wont, is represented in triple form. Two of her

figures are so concealed by the outer one that there is visible of the form in the background, only the back part of the head, and of the middle one, only the face, the upper part of which was set on extra with iron pins. Her three right arms with torch, sword and spear and two of her left arms with her shield and scabbard are plainly distinguishable.

In the second group is a beautiful, youthful giant, probably Otos, with helmet and a delicately decorated shield. In his right hand he draws his sword against the virgin goddess Artemis whom, according to the legend, he dared to woo. She steps on the breast of a giant lying prostrate on the earth whose lifeless hand is exceptionally beautiful. The goddess, with the bow held forward in her left hand and the string drawn with the right, is about to shoot an arrow at her adversary. The left arm, as well as the great part of the quiver on her back, was made separately and fastened on. The figure of the old serpent-footed giant of very sturdy build, between Artemis and her opponent, is one of the best of the frieze. The giant probably Aegaion, bitten in the neck by a dog, collapses in a death struggle. Half mechanically he stretches his right hand toward the head of the animal and bores out its eye with his index finger, while he supports himself on his left arm. One of his snake-legs bites at Hekate's garment.

Next to Artemis is a long-robed goddess whose mantle is trimmed in points, Leto, the mother of Artemis and Apollo, the latter of whom fights farther to the right. Advancing with long quick steps she thrusts a high flaming torch in the face of Tityos, who falls backward from the rock on which he sits and whose wanton attack

the goddess had to ward off. He will receive his fatal wound from the arrows of her children. The giant has wings, bird-talons instead of hands and claw-like toes on his feet. His bestial form is made more monstrous by the serpent which grows out of his back like the horse's tail of the Sileni.

Father on appears the splendid figure of Apollo; his nude body shows rare delicacy of modelling and truth to nature, free from all exaggerated violence. Ephialtes, his fallen adversary, struck in the eye with an arrow can scarcely hold up his head. The god standing above takes with his right hand an arrow from the open quiver and prepares for another destructive shot. He holds his bow stretched forward toward a giant (Python?) who is depicted with serpent feet.

The slabs to the right of Apollo are lost. Here were probably represented Demeter and the Fates, and possibly Hephaistos, with whom the group of Zeus and his next kin began. These occupy the north half of the east side of the altar. Beyond this interruption in the frieze, follows Hera with a diadem and veil. Only the upper part of the body is preserved, set together out of innumerable chips of marble. She has bounded from the chariot of Zeus and combats a giant who has been thrown down. Of this opponent only a piece of the border of the shield under the wing of the rear horse remains. The four horses gallop over a heap of dead bodies; there is nothing left of the third horse, counting from the background, excepting its front legs; the fourth or rear horse is remarkably quiet, somewhat differently harnessed and turns its head back to the left. Beneath lie three of the slain, one over the other. One of these giants is distin-

guishable by the coat of mail; another is thrown on his face; he wears a helmet although his body is nude; the third of youthful face lies on his back; he is partly concealed by his shield. The team of winged steeds signifying perhaps the four winds was, it seems, driven by Hebe, whose head in comparatively low relief, stood, according to the evidence of the piece of wing back of Hera's head, on the missing slab between Hera and the rear horse. A giant who tries to stop the rapid course of the horses must have been represented on the right.

On the cornice above the interruption in the frieze is the name of Herakles, the son of Zeus, to whose participation in the battle of the giants the myth attributes peculiar significance. The animal's paw visible on the first slab of the Zeus group seems to belong to the lion's skin of Herakles.

+ Zeus as the father of the gods is the mightiest figure of all the divinities of the frieze. With far reaching movement of the body he shakes in his left hand the aegis, under which a youthful giant, seemingly struck in the shoulder, breaks down convulsively. On the other side of the god, a second giant, armed with shield and sword having fallen back on the rocky ground, his head up-lifted and one hand extended as if pleading, tries to support himself with the other. The flaming thunder-bolt of Zeus has pierced his thigh. The god is in the act of hurling with his right hand a second thunder-bolt against Porphyryon, the very powerfully formed king of the giants, represented with his back to the spectator. The serpent-limbed giant stretches out his left arm wrapped in a fell to defend himself from the god; in his right hand he probably held a stone which he was

about to throw; his pointed animal-like ears emphasize the impression of his low, wild nature. The eagle of Zeus from above strikes its talons into the throat of one of the serpents which form his lower extremities.

In the contiguous group to the right we see how Athena the daughter of Zeus, having seized by the hair a beautiful, vigorous four-winged giant, drags him along with her as she strides violently forward. The giant, Alkyoneus, who according to the legend was immortal on the soil which gave him birth and hence could only meet death away from his native place, plants in vain his foot on the ground.

Ge, the goddess of the earth, identified by the name to the left of her head and by the cornucopia at her side, rises out of the earth and with up-lifted hands implores mercy for her sons. Already the sacred serpent of Athena has coiled itself around his arms and legs and has given him a fatal bite in the breast. His complete fall is foretold by Nike, the goddess of victory, who floating down to the right of Athena, is about to place a crown on her head. The second opponent of Athena, Enkelados between Alkyoneus and Porphyriion already lies conquered on the ground. The legend tells us that Athena threw the Island of Sicily on top of him. On the ground near the goddess is part of a dead giant in full armor.

Immediately following is, as we know from the inscription above, Ares, the god of war with a team of fiery horses plunging over a fallen giant as the one remaining slab shows. Of the god who had sprung from his chariot, only the out-stretched shield, a part of the floating garment and a fragment of the left leg have

been with certainty identified, although the helmeted head seemingly belongs to the same figure.

Aphrodite, closely associated with Ares, appears on the north side next to the corner. Her beautiful form shows distinctly through ~~the thin, clinging~~ garment. Carrying a shield in one hand she probably draws with the other the sword whose empty scabbard hangs at her side. At the same time she steps on the face of a youthful giant, who wounded by a spear has fallen backward over another prostrate form. Over these fallen warriors a youthful giant with wings and snaky legs, raises himself, his arms up-lifted in defence against the Titan Dione, the mother of Aphrodite. Although Dione recoils terrified, with gaze riveted on her combatant she draws back her right arm to strike him a blow with the sword whose sheath she holds in her left hand. Above the giant to the left in front of Aphrodite hovers Eros, mutilated almost beyond recognition, in conflict no doubt with the serpent of the giant beneath.

Joining this group of the divinities of the heavens which extend from the east side thus far on the north side of the altar, are represented here, as counterpart to the lights of day on the south side, several of the constellations fighting in the train of Night. This series it is conjectured began with the Dioskuri, the constellation Twins. In the first group, Polydeukes, the elder of the brothers, with shield and narrow floating drapery, strikes with his right hand the giant Lynkeus, who has fallen on his knee. His adversary, also bearing a shield, lifts his right arm to defend himself from the god.

The conception of the next group is very original. The powerful Idas, with both his arms around the waist

of Kastor, the younger of the Diòscuri, has lifted him from the ground and is squeezing him to death. The god resists with his hands and feet; the latter, however, are wound around by the coils of the giant's serpent-legs. The monstrous giant bites madly Kastor's arm which holds the shield; hence the hard-pressed god is able to defend himself only with his right hand in which he wields a weapon. The piece with the giant's head was one of the very first fragments brought to Berlin, years ago. //

The different conditions of preservation of these pieces which were in the earth and disintegrated by the elements, and those which were built into the wall, is clearly to be seen in this group.

To the right is the much mutilated figure of Orion, a hide over his breast, swinging himself back above a prostrate giant to hurl the branch of a tree. The left arm of his foe is wrapped in a fell, the right is raised. Still farther on in the frieze a goddess youthful and winged, the constellation Virgin, has overtaken a giant. Her foot placed on his serpent-leg behind, she pulls him back by the hair that she may thrust her short lance into his body between the collar-bone and the shoulder. On the left wrist of the goddess and also in the hair of the giant, are numerous holes bored in the marble where perhaps a flaming ear of corn, the symbol of her brightest star, Spica, was fastened. Her opponent as if scorched by the flame, rolls his eyes and shrieks with wide-opened mouth.

Farther on there follows the conflict of a god in short chiton, the right breast bare, with a fully armed and mail-clad giant. The combatants clash their outstretched

shields one against the other. The giant whose back is turned toward the spectator is about to hurl the dart or javelin which he puts in his sling, while the god seems ready to make a thrust with his sword. Between these two, a naked giant has sunk to the earth and apparently supports himself with his left arm. The border of the shield which the standing giant holds, is ornamented with stars and forks of lightning, like the handle of the shield of the adversary of Artemis on the east side of the altar which is decorated with an aegis. The god is perhaps Bootes, whose nature as a star was originally made plain by a symbol set on the breast, where a few small holes in the garment are visible. The holes on his left side, however, served as fastenings for the scabbard.

In the next group comes the principal figure of this series, Nyx the goddess of night, one of the most beautiful and best preserved pieces of the frieze. Wearing an ample garment, a short fluttering veil and a knotted fillet on her head, she rushes forward and seizes the rim of the shield borne by the bearded giant who has fallen on his knee in front of her. She tries to strip him of his shield on which a thunder-bolt as symbol is visible, and is about to dash at him a curious up-lifted weapon, a jar around which is coiled a snake, the symbol of one of the largest constellations (Hydra) which Night in the heat of battle has snatched from the firmament.

To the right of Night the continuity of the frieze is, for a short distance, unfortunately interrupted. The Erinyes or Furies, the daughters of Night, are supposed to follow. Not yet having taken active part in the battle they hurry to the assistance of Nyx. The upper part of

the body of a youthful goddess, dressed as a huntress and bearing a quiver, is preserved. In front of this figure is the shaft of a spear, which according to the way it is turned can belong to none other than a figure which moves to the left, one not engaged in the conflict. The divinities who now follow with the very thick tangled hair, at whom the huntress looks around, are perhaps the Gorgons, divested of all their horrors. They are often likened to the Erinyes and have their dwelling place in the far west where the night begins.

The first of these goddesses with the curly hair seizes with the left hand a serpent legged giant; the latter does not attack her but tries only to free himself from her grasp. In artistic merit this group is inferior to all the others.

The second goddess with long disordered hair, treads on the hip of a young giant of human form, who having fallen, props himself up on his left arm and with the right catches the spear which the goddess from above plunges into his breast.

A third goddess, similar to the two supposed Gorgons, with long hair falling down her back, pushes on in the opposite direction; her left arm is enveloped in her mantle, and her right swings a lance toward a giant foe. Her adversary winged and serpent-footed catches with his left arm which is covered with a skin, her drawn lance. Next to the goddess hurries hither a lion which has thrown down a giant, into whose shoulder and leg he drives his claws, while he crushes the giant's arm in his mouth.

In spite of the apparent relationship of the three goddesses, this group did not immediately follow the one

with the two similar figures. Between these has been set up here where it most likely belongs, a much mutilated group of a goddess in flowing drapery who has laid low with her spear a serpent-footed giant; perhaps there was represented fighting in the midst of her sisters a goddess akin in nature to the Gorgons, one of the Gray Sisters (Graeae Enyo) who according to the evidence from the part of a name found on the north side of the altar, had her place in this portion of the frieze.

To the right of the goddess with the lion, advances with bearded head bent forward toward the horses of Poseidon, a giant, the upper part of whose body alone remains. On the left side of the giant one may see the claw or paw of an animal which attacks him and in front of his breast a tuft of its hair. A fish whose body is near the tail of the lion while the head springs up beneath the giant, indicates the transition to another battle place, the sea, whose ruler Poseidon himself forms the conclusion of the north side. His team of Hippocamps — horses whose bodies are long coiled fish —, comprises the great part of what has been saved of this group.

The god himself stood in a chariot now lost, and held the reins in his hand over which a dolphin is suspended and above which are visible fragments of his trident. Beyond the car on the north projection of the altar appears a fantastic creature of the sea, Triton, the son of Poseidon. He has the fore-legs of a horse, a long fish body which winds around the breast and arms of a giant, the upper extremities of a man and strange wings formed of seaweed or jagged fins instead of feathers. He held in one hand a weapon while with the

other he seizes the arm of the giant who moves forward from the right. The giant defends himself behind a fell while he draws back his right hand as if to give the thrust of a sword. The attitude of this figure is in some respects like the Borghese Warrior. Although the entire middle portion of the upper half of the figure is missing, there is no doubt about these pieces belonging together. In front of this warrior lies a youthful giant thrown down by the first onset of the Triton; he brandishes a weapon over his head although it is with difficulty he keeps himself from sinking prostrate to the ground. The upper part of this figure is one of the first pieces which came to the Berlin Museum.

There follows a giant with serpent-legs, menaced by a goddess who presses toward him; she wears a full drapery which envelops her left arm. In her right hand she must have flourished a weapon from which the giant recoils, holding up at the same time his arm in defence. He probably grasped in one hand a piece of stone which he was to throw at the goddess. The last figure of this section, in and of itself not to be identified, is designated as Amphitrite on the piece of cornice which without doubt belongs in this place.

At the left of the stairs comes first a bearded man who gives the impression of being elderly. His costume consists of a mantle, a chiton flowing to his feet and a high cap which looks like the skin of a fish. According to the inscription the god is Nereus, the father of Amphitrite. His right arm was made of a separate piece of marble and set on. He seems to be somewhat crowded into the background by the female figure hastening on before him, his wife, Doris, who in her prime enters

the fierce battle. With her foot placed on the serpent of a giant, whose beard is just beginning to sprout, she pulls his hair. The empty scabbard which hangs at her side indicates that she was armed with a sword. The goddess wears a woolen garment with sleeves, over which is a short Doric chiton, and shoes made of the skins of seaweed showing a reference to the water.

The last group of the frieze represents also two nearly related divinities, though here the man takes the lead and the wife, notwithstanding that she fights, is entirely in the background. Only a fragment of the body and the right hand which swings a club remain. The god, an extremely strong figure, in short garment (*Exomis*) from which stand out in bold relief his right leg and breast, is in all probability *Okeanos* accompanied by *Tethys*. In front of these two divinities, who fittingly form the conclusion of the representation of the battle, flee up the steps several giants. The first has fallen on his knee, another with serpent legs farther up the stairs, screens himself with a shield. The space which follows must have been filled with the coiled serpent-leg. At the top the small space between the stairs and the platform is occupied by an eagle which opposes the serpent. There is also an eagle on the right wing opposite as well as on the south west and south east corners respectively.

The last series of reliefs was of great importance in the reconstruction of the altar. While from the beginning the height and position of the stairs could be determined from the step-shaped notches on which are represented *Okeanos* and the neighboring marine divinities, it was not possible to ascertain the width of the stairway until the exact front length of the projections or wings of the

altar was known. The recovery in third period of the excavations, of the corner block with the Triton completed the front of the left wing. Since the measurements of the other wing on which Rhea and Dionysos are represented must be the same, it was easy deducting the sum of the two parts from the entire length of the foundation on this side, to find the exact width of the stairway.

### THE TELEPHOS FRIEZE.

The fragments of the small frieze are set up in the Museum opposite the west side of the altar at the same distance from the floor as in the original structure. The inspection begins to the right, opposite the Rhea-Kybele groups. The frieze originally ran along the inside wall of the court in which the sacrificial altar stood, at the top of the platform. It extended also, it is thought, on the outside of the wall of the court up to the entrance, facing the stairway and parallel to the steps, as well as along the wings at right angles to the steps. The frieze consisted of slabs 1.58 meters in height whose average width is .70, cut with a slightly projecting moulding at the top. Above these slabs was a row of blocks which formed the crown molding whose concave face curves out forming a slight plain projection at the top. The extant pieces of the relief, coherent in some degree, make up about one third of the entire length of the original. The slabs which were contiguous in the original structure are set up here with no intervening space. Where one or more slabs are missing a small space indicates the same. The restoration was confined to the background and was made only so far in each

case as was necessary for the exhibition and connection of the fragments which belong together.

The order of the reconstruction of the large frieze was facilitated by the inscriptions and by the Greek letters found on the backs of the blocks — a system of lettering or marking used in setting up the original altar in Pergamon. In the small frieze, where there is no such aid, and so many of the parts are missing, the order can be conjectured with only a certain degree of accuracy and hence the significance of the details is also in many cases doubtful. It is quite positive that the frieze represented, and probably exclusively, scenes from the life of Telephos, the mythic founder of Pergamon, perhaps pertaining to an epic now lost, which narrated at length the adventures of the mythic ancestor of the royal family — scenes already represented in poetry by the great Attic writers of tragedy.

#### ALEOS CONSULTS THE ORACLE.

The beginning of the extant pieces of the frieze and perhaps of the entire original series, represents Apollo making known to the Arcadian king, Aleos, the oracle that misfortune threatens his house through his daughter Auge's offspring. The king stands praying before a high pedestal on which is the image of a god. The badly mutilated fragments of the figure on the pedestal are identified as Apollo by the laurel branch near by. A servant on his knees seems to be engaged in decorating the basis.

#### HERAKLES WELCOMED BY ALEOS.

Beyond an intervening space are two slabs on which are two scenes, divided by a pillar. On the left in an

apartment are represented the queen on her throne and two servants; and apparently in front king Aleos welcoming the entering guest Herakles.

#### HERAKLES SEES AUGE.

On the right Herakles under an oak tree describes the king's daughter, Auge, in the sacred grove of Athena Alea.

#### TELEPHOS SET OUT TO DIE.

The upper part of a slab on which are two female figures under a plane tree is set up here. To this slab probably belongs the head of a small child. The scene in its entirety evidently shows how the infant Telephos, the illegitimate son of Herakles and Auge, was exposed in a plane grove.

#### AUGE'S PUNISHMENT.

The next three slabs, beyond the interruption in the frieze, represent the preparation for carrying out the punishment imposed on Auge for her false step. One slab of this scene, between the second and third, is missing. Under the personal superintendence of Aleos four carpenters with saw, drill, chisel and pickaxe, are busy building a trough-like boat and a convex cover for the same — the vessel in which Auge is to be given up to the sea. To the right a kneeling female servant pokes the fire under a kettle, half of which was lost with the missing block. In the kettle, no doubt, the pitch is being melted to make the vessel water-proof. Auge on the second slab sits crouched on a rocky height in the back ground enveloped in her drapery. Two servants hold in front of her a casket at which she seems

to stare. The rocky background extends to the right where sits as a spectator a mountain nymph in flowing garment. This figure forms the last of the group. That these slabs belong to one series is proved not alone by the subject matter and the composition of the plastic representation, but from the condition of the work as well. The relief on the lower part of all the three slabs was left quite unfinished so that the upper part of the body of one of the labourers is seen indicated only in its general form by rough chiseling.

A fragment of the surface of the joint of the block near the hand of the nymph is cut diagonally, showing that this part of the frieze formed the corner on an inside wall; hence there is set up here another slab whose joining edge corresponds to this one and whose rocky background seems the continuation of the one in the other series. The scanty fragments of the erect nude man in bold relief and of a clothed male figure in quite low relief are not adequate to make clear the meaning of this scene. What follows gives in a general way the description of the farther destiny of Auge, the mother of Telephos. Turned adrift in a boat she was borne by the sea to the coast of Asia Minor.

#### THE LANDING IN MYSIA.

The next extant slab seems to show the Mysian king Teuthras who with his retinue hurries greatly excited to the shore to see the landing of the peculiar vessel.

#### AUGE FOUNDS A SANCTUARY.

Auge having been adopted as a daughter by the childless king, founds in her new home a cult to the

goddess Athena in thanks for her rescue. This feature of the myth seems to be given on the next complete slab. Two women are engaged in decorating a high structure, probably a sanctuary with an image of a goddess, the main portion of which scene was represented on the missing slab to the left. Two other women bring hither a fillet and an incense box. In order to make the story or the proceedings clear, there has been set up here in place of the lost slab the fragment of another block, which represents an image of Athena and a part of the niche in which it stood; it is not known in what part of the frieze this piece belongs. With the next slab which is here exhibited begins the continuous narrative of the adventures of Telephos.

#### TELEPHOS FOUND BY HERAKLES.

Suckled by a lion, the child which had been set out to die was found under a plane tree by his father Herakles.

#### TELEPHOS LANDS IN MYSIA.

Having grown to a youth, Telephos with Arcadian comrades, following an oracle, goes forth to seek his mother. The three small fragments of a ship are perhaps part of the scene which represented the landing of the stranger. The first piece is the meager fragment of the stern of a ship, beside which were engaged two men, one standing and the other kneeling. Of the latter figure only the head remains. The second piece shows the top of a mast round which women and children crowd and the third piece, the richly decorated prow of a ship on which are also clearly visible fragments of figures standing motionless.

**KING TEUTHRAS GIVES TELEPHOS WELCOME.**

There follows the king's greeting of Telephos, who has come on shore. He begs the stranger to assist him in his conflict with Idas and promises him, as a reward, the hand of Auge his adopted daughter, and that he should succeed to his kingdom. Of this scene there remain but two attendants of Teuthras, both wearing Phrygian costumes. Immediately joining this fragment without any separation or division, excepting that given by the difference in the direction in which the figures face, are two scenes closely related in theme and time.

**TELEPHOS ARMED BY AUGE.**

Telephos already clad in armor, followed by two youthful Greeks, who are not yet equipped, is having his shield pushed to rights by Auge, who stands opposite, and will receive from her hand the helmet and lance which the female servant, back of Auge, brings hither.

**TELEPHOS'S DEPARTURE.**

Thus armed, Telephos in the next scene takes leave of Auge. A small piece of her drapery is on the adjoining slab to the right. The barbarian represented on the same slab as Telephos must be a subordinate figure. On the same slab with Auge and her servant are fragments of the companions of Telephos.

**TEUTHRAS GIVES AUGE TO TELEPHOS.**

Telephos back from the battle victorious, is now to receive the reward of his victory. Auge, on the next

extant slab, clothed in bridal robes is taken away by Teuthras from the statue of Athena to be led to her future husband. Mindful of her relationship to Herakles, she is reluctant to marry. The king's head cut out in the rough was left unfinished. Back of Teuthras, on the same slab, is to be seen a pillar which divides the next scene from this one and overlapping the pillar in front, the end of an elaborately ornamented bed. The bed extended over the next two slabs.

#### THE RECOGNITION OF MOTHER AND SON.

The next scene, which represented a serpent springing up between Telephos and Auge in the nuptial chamber, separating the two who had not yet recognised each other as mother and son, is badly preserved; the parts that remain, namely, the upper part of the body of Telephos, who starts back, and the coils of the serpent are badly mutilated. There must then have followed the recognition between mother and son, the taking over of the rule by Telephos and no doubt also his marriage with Hiera. It has not yet been possible to identify fragments of this scene among the debris.

King Telephos' chief exploit was the repulsion of an invasion of the Greeks, who on their way to Troy, landed in Mysia. The conflict took place in the valley of the Kaikos River. It was at the source of this same river that Attalos won the decisive victory over the Gauls, through which the power of his kingdom was established. Thus it is evident that the mythic prototype of this battle was depicted in the frieze with special minuteness of detail. The order of the extant scenes is undetermined.

### HIERA IN CONFLICT WITH THE GREEKS.

There has been set up next, the much injured group of a woman on horseback fighting with a battle-axe, no doubt queen Hiera, warding off the attack of two Greeks who press upon her, one clad in armour and the other with nude body and head helmeted. The blow of the axe which she deals, as she turns round, is aimed at the former.

### THE DEATH OF HELOS AND AKTAIOS.

The slab which is exhibited next shows two youths clothed alike in singular Scythian costume, who have been thrown over a fallen horse. They are probably the brothers Helos and Aktaios, who came from Scythia to assist Telephos. Over them bend Greeks who are robbing them of their armor; the odd Scythian quiver is just being taken from one of the fallen warriors. On the other side of the door, which here interrupts the frieze, is a group which is especially singular.

### THE BATTLE ON THE KAIKOS.

A nude warrior severely wounded falls in a heap over the dead body of a cuirassed form; a second warrior, also nude, hurries to the right pursuing an adversary, all of whose figure is lost, except traces of the lower part of the leg. It is no longer possible to name the warriors. There seems, however, to have been represented on each side of the group a river god, who sat quietly taking no part in the conflict; the rivers are no doubt the Kaikos and a secondary stream which signify in

the scene the site of the battle. There remain a leg and drapery on each side, the sole fragments of these two figures.

### TELEPHOS WOUNDED BY ACHILLES.

The Greeks are driven back in battle to their ships but near the ships, Achilles forces Telephos to retreat. Dionysos checks his flight by entangling him in a grape vine; he is thus overtaken by Achilles and is given the fateful thrust of the lance. This seems to be the subject of the next slab. The point of the lance of Achilles, the figure with back turned outward, pierces Telephos in the thigh. Near Telephos, who stands very erect, are visible vine leaves. Dionysos with fillet and ivy wreath in his hair, clothed in a soft chiton and a fell, girded at the waist, hastens to the scene.

The next two contiguous slabs represent, no doubt, the departure of the Greeks. A nude youth climbs up a ladder into a ship; of a figure which stood in the ship itself, there is only the right leg remaining. From the position and bending of the leg, it may be concluded that it belongs to one of the soldiers from the Greek ships, who goes to give assistance to the approaching refugee.

What followed the departure of the Greeks in the frieze cannot be divined. The wound of Telephos proving itself incurable, he consulted an oracle which prophesied, that only that person who had caused the wound, could cure it; hence the hero resolved to make a journey to the land of his deadly enemy.

## LANDING OF TELEPHOS IN GREECE.

The next two slabs give the landing of Telephos in Argos. Unmistakably a ship, of which only the rear half is given, is being here unloaded. A youth who holds with both of his hands a shaggy fur roll on his back, is about to step on the ladder which leads from the ship to the land. Another figure, much damaged, has already reached the foot of the ladder; a third on the land is turning away from the vessel, a fourth on the ship is drawing in the sails. The meaning of this scene is made clear by the adjoining slabs.

## TELEPHOS WELCOMED BY AGAMEMNON.

The second of these above mentioned slabs is cut diagonally for the joint; the next corresponding slab shows two men, easily recognised as attendants and also the outline of the body of the ship, the continuation of the one on the other slab. The attendants belong to a welcoming scene of whose chief personages only paltry remains are left. It must have represented Agamemnon who welcomes the unrecognised new-comer. Behind Agamemnon stands a youth in short garment with a sword at his side, and near by another youth clothed in long wide mantle.

## TELEPHOS IN THE MIDST OF THE GREEK PRINCES.

The scene beginning with the flat pillar in the background of the preceding block and extending over the next two slabs to another pillar, is a picture especially complete in itself. Telephos still unrecognised is entertained in a circle of Greek princes, and is about to make

known his name and the object of his visit by exposing his wounded leg. In front of the pillar on the left is a cup-bearing boy, while near the right pillar is a servant with a dish of fruit.

Telephos, refused his request for help, resorts to violence. He seizes the little Orestes, the son of Agamemnon, and flees with him to the altar, where he, Telephos, is inviolable and threatens to dash out the child's brains if his request is not granted. This scene gave rise to the representation on the next slab.

#### TELEPHOS AT THE ALTAR.

Telephos, on whose leg the bandage is still visible, sits on the altar his right hand clinched, holding the child under his left arm. The child's nurse crouches near the altar terrified, and Agamemnon aghast hurries hither from the left. To the right has been placed the upper part of a slab on which perhaps Clytaemnestra was represented as approaching to bring about the solution of the difficulty. Near a column, is the veiled head of a woman who stands on a step, or on something else which elevates her from the floor.

No one has succeeded in giving a convincing interpretation to the slabs which follow, although the next three which fit together are well preserved and are in workmanship perhaps the best of the entire frieze. A column on which is a sphinx (?) turned to the left, separates two scenes. The one on the left represents, evidently, a religious ceremony, to which it is possible the kneeling girl, set up farther to the left, belongs. A bearded man in festal mantle with fillet and a wreath of leaves on his head, stands calmly by; beside him is an

exceedingly graceful maiden in thin drapery holding two very large torches.

The neighboring scene takes place in a rocky landscape. Two satyrs sit on blocks of stone. Above the head of the satyr on the left, is the foot of a reclining figure, no doubt to be identified as a mountain god. Above the head of the satyr on the right, two stately women extend to each other the hand. A small dainty maid who holds up her gown with her left hand and carries a box in her right, attends one of the women.

The next slab also evades interpretation. A maiden runs as if frightened toward the corner; on the other side of the corner a woman with full flowing gown hurries not less excited to a couch on which lies the figure of a person (now almost destroyed) who apparently alarmed by some startling message, lifts himself half way up from the couch. The action is clear but the cause of the violent commotion is not to be divined.

#### THE FOUNDING OF A SANCTUARY IN PERGAMON.

The next two slabs are more comprehensible; workmen are engaged in placing the top stone on a low altar-like structure, in front of which sit on the ground two local gods, badly mutilated, the one on the left holding a bird and the other supporting himself with a staff. In a small temple sits elevated on a throne a woman wearing a veil and diadem, from whom a bird flies in the direction of the workmen; she is evidently a goddess for whose worship an altar is being built, while the two gods are the rivers Selinus and Ketios, which encompass Pergamon.

### THE DEATH OF TELEPHOS.

The last slab set up here must have had its original position near the close of the series. Two attendants, one of whom holds a large casket, stand at the head of a bed. The back part of the head covered with long locks, is all that remains of the outstretched figure of Telephos laid out in solemn state on a bier.

### STATUES AND INSCRIPTIONS.

Farther along the wall are statues and fragments of statues found in proximity to the altar, which must certainly have decorated, at least the environs, if not, as is conjectured, the colonnade of the altar itself. These standing and sitting female figures, much over life size, have a general similarity though they differ in details. The figures of this series are nearly all very mutilated so that even their significance is not certain; it is probable that they represented priestesses of Athena, who in Pergamon held a specially prominent position. The best preserved of these figures are set up near both ends of the Telephos frieze.

Between the statues are placed architectural fragments, reliefs and inscriptions. No attempt was made to classify this part of the collection with the exception of the inscriptions, which are somewhat systematically arranged. The inscriptions, beginning with the oldest extant, and dating to the death of Attalos I. have been placed near the end of the Telephos frieze opposite the north side of the altar; those from the reign of Eumenes II. near the first of the Telephos frieze, opposite

the south side of the altar, and those of the later period along the wall back of the altar.

Between the female figures near the north-west corner of the altar, hang on the wall three very important inscriptions, a compact between Pergamon and Temnos before the Attalid Dynasty (No. 5), proclamation of Eumenes I. to his people to give honor to some retiring officials (18), and a contract between Eumenes I. and his mercenaries with the forms of oath used by both parties to strengthen the agreement (13). On the floor, as far as the steps, are upright blocks from a large monument erected by Attalos I. to commemorate his victories. The monument, which stood in the sacred precinct of Athena, consisted of a long narrow basis, bearing above individual bronze groups, the work of the sculptor Epigonos. Under each group was an inscription referring to a special battle, while on the end of the basis was the dedicatory inscription of the whole monument (21).

The inscription of these fragments, together with those of other monuments erected as memorials of his victories, of which the best preserved are exhibited along the wall, give a very interesting picture of the war-like existence of the founder of the royal power of Pergamon. Still legible, are the victories over the Tolistoagi (20, 24) the most fearful of the Gallic tribes, who were overcome by Attalos at the source of the Kaikos; over the same tribe and Antiochos Hierax, near a sanctuary of Aphrodite, not far from Pergamon (23); over Antiochos in Phrygia on the Hellespont (22); victories at different places over the generals of Seleukos Kallinikos, who reigned from 246—226 B. C. (25, 26, 33, 35); over Antiochos the Great (222—187 B. C.) on the river Harpasos in Caria

(58); over the Egyptians (51) and over the Macedonians in a sea-fight (52).

The fragments of the top stone of the base of a statue, placed here on the upright slabs, gives a notion of how the king made the most of his victories in his interest for art; these stones bore small bronze statues, one of which, the work of an unknown sculptor, was taken from Oreos, a city despoiled by Attalos; another a statue of the first half of the fourth century before Christ by the sculptor Silanion; the name of the place where this statue originally stood was also inscribed but is no longer preserved (50).

The much damaged recumbent figure beyond the steps, of excellent workmanship, is probably Herakles. It is thought that the fine fragment of a lion's skin, kept in the magazine, may belong to this statue. Near the ends of the bench, whose marble feet also came from Pergamon, are two herms, unfortunately without heads. They are human in form as far as the hips, one draped and in an attitude of repose, the other nude and in energetic motion; the latter stood undoubtedly in the upper market. Between Herakles and the first herm, is a block from a frieze on which the deeds of Herakles are ornamentally arranged. The inscriptions along the wall are a continuation of the series below the steps. First the slabs of a monument which bore a statue of Attalos, made by the sculptor Epigonos, erected by his subordinate officers and soldiers after the battle with the Gauls and Antiochos Hierax (29). Lying above is the top pedestal block of a statue dedicated by Attalos from the spoil of an unknown city (38). The inscription of the sculptor Theron (49) and the fragmentary one of the

famous Onatas, who lived at the beginning of the fifth century before Christ (48) to the left of the steps, belongs to the ancient statues which were carried away from Aegina to Pergamon.

Farther on is a group of small figures, apparently a scene representing Prometheus with up-lifted arms, chained to the rocks of the Caucasus, Herakles approaching from the right, to slay with his bow the eagle which sat on the uplifted leg of Prometheus, and in front reclining on the ground, Caucasus, the mountain god.

The next very large figure of a maiden, with vehement sweeping motion, perhaps Nike, still shows in its conception and execution, notwithstanding its sad condition, that it is one of the most beautiful pieces of sculpture found in Pergamon. It has even been thought, that the much admired female head, on the pedestal east of the altar, may have belonged to this figure.

The relief near by represents the building of the Trojan horse. The wonder is not yet put together. In the background the work progresses on the head and the body, with the opening through which the soldiers were to enter the structure, while in front lie one of the hind legs and the horse's tail. This piece belongs to a series of reliefs, whose marks of setting and size are similar to those of the parapet of the Athena colonnade, all of which were found in the same vicinity (see page 63). Near the next bench stands the middle of a balustrade ornamented on both sides with reliefs. In the midst of grape-vine and foliage ornaments there are carved on one side Satyrs who uncover a sleeping nymph; on the other side two goats butting their heads together. The panel was cut in the form of a pillar in ancient times.

Two large blocks of the upper cornice of the Great Altar stand on the floor, almost opposite the place they belong. They were left here instead of being built into the reconstruction in order that they might be better seen. On the block set with the under side out, is the name Dione. On the other, which belongs over the figure of Polydeukes may be seen on the upper side, which is turned outward, the letters  $\text{NA}$ , the marks which indicated where the blocks were to be placed in the structure.

Near by is the torso of a seated male figure, Dionysos or Apollo, of splendid workmanship; unfortunately the figure is very much injured. Farther on, there is set up the torso of an archaic female figure, represented as running to the right, evidently the remains of a statue carried from Greece to Pergamon. Between this torso and the torso of a small statue of Herakles, is a statue of Zeus, striding rapidly, a characteristic example of Pergamene treatment.

In the corner there are piled up the fragmentary bases of figures which stood in the library, statues of renowned authors. The first block bears three wretched verses concerning Homer (203), the others have only the names of the persons represented, among them the names of Alkaios (198) and Herodot (199).

Four of the most important isolated marbles of Pergamon are placed near the east wall in such a position that they may be seen from a distance by spectators approaching on the north side of the altar. Near the corner is an exceedingly expressive head of a young man, in whose hair numerous holes were bored for the attachment of a metal wreath and perhaps a fillet. The

next statue is that of a woman, who with her right hand draws up a small mantle over her shoulder. It is a faithful copy even in the technical details of an Attic original from the last of the fifth century B. C., if it is not an original of that period. The head and the fore-arms are lost. The Athena which stands next belongs to the type of the same period. These two last mentioned figures were found in the same room of the library and are set up again side by side here. Worthy of notice is the double aegis laid cross-wise over the breast of the one on the right and the remnants of color visible on the garment and sandals. She wore earrings and a diadem-like ornament on her head. The ornaments were made of metal and set on. Next stands the celebrated female head, found in a cistern near the south-east part of the altar. It is made of the finest Parian marble and is distinguished for its soft, delicate modelling, reminding one forcibly of the Venus de Milo.

With the next seated figure, begins again the series of statues which stand in nearer relationship to the altar. On the floor lies the first of a great number of blocks with inscriptions from a victory monument of Attalos II (214). Above is a relief belonging to the same series as the one with the Trojan horse. It represents Zeus and Athena battling with the giants, unmistakably a free rendering of the same scene in the frieze of the great Altar.

Above the bench is placed a relief from the vicinity of the sacred precinct of Athena; an image of the goddess in the middle, between two steers which are attacked by lions.

The next section exhibits on the wall the fragments of an unusually large inscription, of the decrees of the

people of Pitane, Mytilene and Pergamon in regard to a decision rendered by Pergamene envoys in a dispute between Pitane and Mytilene over boundary lines (245). A very delicately executed figure of a dancing girl, with graceful movements, is set up near the middle of the wall between two delicate niches, one Doric, the other Ionic, both of which stood on the lower floor of the stoa of the sacred precinct of Athena (Page 63). The statue of the dancing girl was found in one of the rooms of the royal palace and deserves notice as one of the earliest examples of a tendency to return to older forms and style. The octagonal pedestal on which it stands, ornamented with divine attributes was found in the gymnasium; on one side of this statue stands the base of a water clock ornamented with a very beautifully wrought wreath, bearing on its face a verse which states, that the clock tells the visitors to the market the time for closing (183). On the other side of the dancing girl is a small altar to Zeus Keraunios decorated with an oak wreath of very similar workmanship (232). On both sides of the niches are inscriptions which give honor to priestesses of Athena, to Bito in the year 156 and 157 before Christ (223) and to Asklepias in the year 148 and 149 B. C. (226).

The statuettes in the niches did not stand there originally. The one of Leda in the Doric niche is especially worthy of attention for the uncommon effect of light and shade produced by the treatment of the marble. Her badly damaged figure is, in fancy, to be restored with her right hand drawing the swan to her lap, while with her left hand she holds her drapery high to shield the bird which seeks her protection from the pursuing eagle.

On the other side of the niche, the series of female figures is again resumed. In the first interstice, is the last of the dedicatory inscriptions of Attalos II. (214); above on the wall is a fragment of a festival calendar in which, among others, is specified a festival in commemoration of a victory of Attalos I. over the Gauls and Antiochos (247). Also on the wall are letters of Attalos II. (141 and 142 B. C.) and Attalos III. (135 and 134 B. C.) which refer to a priest of Dionysos and Sabazios, Athenaios by name, a relative of the royal house (248), and a block with decrees of the people concerning the extension of their civic rights passed immediately after the death of Attalos III. 133 B. C. in reference to the king's will which bequeathed the kingdom to the Romans (249). On the floor beyond the bench there stands a stone from a monument erected by Attalos II. and his associates in war, as a memorial of a victory over Prusias of Bithynia (225); over this stone, hangs one of the mythological reliefs whose significance is not understood (Page 49). In front of Athena who is seated, there stands a man with his right foot elevated, who according to his costume might be taken for Hephaistos or Odysseus.

The torso of a standing woman, to the left of the relief, shows under the breast traces of marble-piecing in an advanced stage. The seated figure next is thought to be Kybele with a cornucopia and drum.

The next section of the wall is occupied by portrait statues of women; the first, the upper part of which alone remains, wears peculiar head decoration, diadem and veil, fitting only for a goddess or queen. From the portrait-like features of the face it is more likely a queen

(Apollonis?). Now follows a headless figure whose greater simplicity and change of taste in the treatment of drapery in comparison with the great number of Pergamene statues of women, inclines one to think that it is of more recent origin. The statue of a female of very inferior workmanship which follows was found in a room on the south side of the market in Magnesia on the Maeander. The body with the mantle drawn up over the head was made first and took up its rôle as a portrait statue only, when the face was ordered, cut out of a separate piece of marble and inserted. Next is part of another figure, also found near the south of the market in Magnesia, and whose inscription (in magazine of Museum) states that the person represented is Glaphyra, the mother of king Archelaos of Cappadocia 36 B. C. to 17 A. D. The lower part of the female figure in the corner shows how vulgar and affected the treatment of drapery sometimes became in the late Hellenistic period.

The length of the next wall of the Museum is devoted to fragments from Pergamon. The arrangement of the drapery of the female figure whose head, arms and feet are lost, is in marked similarity to the Attic fashion of the fifth century. Next stands a statue of a youth, Attis, with girded, sleeved garment, trousers and shoes. His head which wore a Phrygian cap, is unfortunately lost. The female figure to the right has the typical Pergamene garment.

The next seated female figure shows on the cut surface of the leg, a bronze cap for the metal pin by means of which the lower part of the leg was fastened on.

Of the inscriptions which follow, the first is in honor of Lysandra the priestess of Athena, 133 B. C. (250) and

above, placed in this collection as a curiosity, an inscription set up by the people of Pergamon in honor of Quintilius Varus (424). This is the same Varus who, as a Roman official, was active in the Orient and fell later in the Hermann battle in the Teutoburger forest. The rest of the inscriptions of the Roman period are stored in the magazine. Near by lie fragmentary inscriptions of artists of the Pergamene period; the lowest one is the base of a statue which was taken by a Pergamene sculptor of unknown name who turned it around and deliberately used it for the exhibition of his own work (143). Above are inscriptions of two Athenians, Polymnestos (144) and Nikeratos (132). The latter also set up a work in Delos in the time of Eumenes II. The two stones near bear the name of Hegias of Tenos (147. 148); both stones bear traces of having been later adapted to other use.

The block above which comes from a small frieze shows Cupids and winged maidens riding in different directions in wagons drawn by galloping goats. Farther is the piece of a frieze on which, as corner decoration, a figure with far projecting serpent legs, with a hand lying quietly on one of the legs is represented; this piece is purely ornamental and not part of a greater composition.

Next is an altar decorated with deer antlers and garlands and above the altar fragments of a small fine frieze with Cupids springing lustily on sea-creatures.

There follows a much mutilated male statue, probably a hero, the right hand resting on a sword or staff in front of the left breast. The piecing in this example is carried to excess. The head, as well as the shoulder, was made of several pieces joined together; a patch of

marble was set on the right side of the neck, and the left arm above the elbow was made of a separate block.

The marble fragment which follows and other small pieces not here exhibited are parts of a couch. On the top a plaited design is visible; over the front hangs woven cloth whose rich pattern is delicately engraved. The pattern consists of rosettes, vines, tripods, sea-griffins and other designs.

Above this fine fragment is a piece of a frieze which depicts teams of swans driven by Cupids, a piece which, for this kind of decorated relief, shows very unusual freshness.

Following is a peculiar architectural piece the top corner of a pedestal or of an altar with bold palmetto corners and an ivy garland, simple but true to nature.

Beyond the bench and the unimportant female figure with crossed legs, are two top slabs from the middle of a basis, which originally bore bronze statues made by different sculptors. The names of the artists are inscribed on the face of the top slab, the division between their respective works being indicated by shallow, vertical grooves (136. 137). Two of these names, Myron and Praxiteles are the same as those of the famous masters of the fifth and fourth century before Christ. The first mentioned sculptors seem to have been active in the first half of the third century and their works to have been collected by Eumenes II. To hold up the slabs just mentioned have been utilized the upright inscriptionless blocks from the great victory monument of Attalos I.

The frieze above shows sea-centaurs in conflict with marine creatures.

The torso of a sitting woman near the stairs belongs

to the best executed of the single figures found in Pergamon and is nearly related in style to the headless female statue below the stairs. The last mentioned figure is thought to be the personification of a city from the sword which hung from the strap bound diagonally across her breast. The very large statue of a woman near the Telephos frieze, in the attitude of walking slowly, with her missing hands extended to the left in the direction in which she gazes, has evaded explanation. The head, like the statue of the seated man already mentioned, is made of several pieces held together by metal pins.

The inscriptions between the steps and this last female figure, all belong to the time of Eumenes II; those on the floor relate to his battles against Antiochos the Great from Syria, and Nabis from Sparta; the large basis between the two standing female figures bore a votive offering dedicated by the king himself from the booty of his campaign against Nabis (60); the large base to the left is from a dedication of Eumenes' army (62); the small one belongs to a statue of Attalos II, who, before he was king, in the absence of Eumenes, successfully defended the city of Pergamon against the attack of an army of Antiochos the Great 191 B. C. (64). The round basis between the two blocks bears a decree of the people in honor of Metris, a priestess of Athena, which seems to refer to the victory gained by Eumenes over the Gauls 167 B. C. (167). Above the large inscription of Eumenes hangs a folk-decree seemingly of the Athenians 175 B. C. in honor of Eumenes II and his brother, for their efforts in favor of King Antiochos Epiphanes, who had then obtained control of the Syrian power (160). Near by is a fragment of the text of a proclamation from Eumenes II to the

inhabitants of Temnos (157), and the fragments of another royal decree which regulated the assignment of land to the mercenaries and the tribute which these were to pay in return (158). Over the round basis on the top shelf on the wall are the scanty fragments of the dedicatory inscription of the Great Altar, chiseled on the architrave of the colonnade (69), and on the shelf below several of the names of the giants and fragments of the names of the sculptors from the moulding under the great frieze. On each side of the upper shelf, are fragments of a frieze decorated with a vine and flower design from the sacred precinct of Athena. The most completely preserved inscriptions of the sculptors of the Great Altar, with the names of Dionysiades and Menekrates (70) are lying on the stones of the dedicatory inscription of Eumenes II (60).

In conclusion, are to be mentioned two other pieces of Pergamene sculpture, the statue of an hermaphrodite, and one of the god Ammon, both of which were taken to the Royal Museum in Constantinople. Casts of these figures are in Saal IX and VII of the New Museum, in Berlin.

Where the broad stairs of the altar have been cut out there has been set into the floor a most beautiful mosaic pavement from a room in the king's palace in Pergamon. The outer black and white crenellated border is modern, copied from small but adequate remains of the original; how the next border looked, here filled in with light gray stripes, is not known; then follows an interlacing ornament most of which is modern, and next a black border with a remarkable, freely-playing vine ornament with various kinds of flowers and fruits, between which locusts and other winged creatures sport. No part of the pattern of this border has been restored. Next is a

red and white scroll and a key ornament represented in perspective. The effect of the color in this border, as well as that in the vine border, has been changed by the wearing away of the blue glaze from the clay which was used in the absence of blue marble. In the course of time, the glaze wore away, while the marble which was used in the other parts remains unchanged. The greater part of the quadrangular field in the middle was gray, with twigs and fruit scattered here and there, and a card with the name of the artist, Hephaestion, represented as if sealed to the floor with red wax. The card is the only portion of considerable size that could be rescued from this much injured part of the mosaic. In the upper part of the quadrangular field was a special picture which, when discovered, showed remnants of the surrounding border. The lost picture has been substituted in the Museum by a similar one which was found in the floor of a neighbouring room of the palace, a parrot showing exceedingly fine technical skill and color effect. The mosaic borders which enclosed this picture were too scanty to make it possible to reconstruct the whole and the splendid cabinet picture so fine as not to admit of restoration.

Back of the mosaic stands a bust of Carl Humann, who discovered the Pergamene altar. The bust is the work of the sculptor, Prof. Brütt.

## ARCHITECTURAL COLLECTION.

The stairs near by lead down to an inner court within the core of the altar. It is designed primarily as an exhibition place for the architecture of Pergamon,

but the fragments of Magnesia on the Maeander and those of Priene, examples of which the Royal Museums procured through their recent excavations, also find a place there. A notion of the architecture of these cities is given by exhibiting large specimens of the structure, and where it was wise, by restoration in cement, and plaster of Paris. It is to be regretted that the lack of sufficient altitude in the room made it necessary to shorten the tallest columns by leaving out the middle parts, so that now we have the thin upper parts of the shafts standing immediately on the lower parts which are much thicker. The restoration has been chiefly restricted to repetitions of the original extant architectural fragments, made from casts of the same where the number or condition of the originals did not suffice to give a reconstruction of the system. It was only in secondary members that occasionally free copies were modelled.

Entering this court, the spectator passes through the first floor of a two story colonnade which was brought from the sacred precinct of Athena in Pergamon and faces a large statue of Athena Parthenos, a copy of the famous gold and ivory statue made by Phidias. The pedestal of the statue is ornamented with reliefs. This copy, the work of a Pergamene sculptor, stood in the principal room of the library.

To the left of the statue of Athena, there rises, set together from original pieces, a section of the temple of Athena in Pergamon, the chief temple of the city, which stood before the time of the Attalid dynasty. Its style is late Doric and the material of which it is built trachyte tuff, found on the acropolis at Pergamon. A finer tuff was selected for the capitals. The difference

and inferiority in the material was concealed by marble stucco which covered the whole and which furnished a more appropriate foundation for the painting, on the parts where it was applied. The fluting of the columns is made only at the top of the shaft immediately under the capital, and left unfinished below.

To the left is a part of the small temple of Dionysos which stood in the upper Pergamene market. It is a marble building from the period of the kings, which while retaining the important parts of the Doric style, shows a breaking away from the old order and a working over according to the taste of the Ionic.

The entablature with pilaster capital beneath, to the left, comes from the rear corner of the Ionic temple on the theatre terrace at Pergamon, also a work belonging to the period of the kings, but one which was never quite finished as the rough surface of the stone in the frieze testifies. For what worship the temple originally served, is not known. Having been at one time badly damaged by fire, the six columned portico was rebuilt in the Roman period in the manner shown by the reconstruction of the same, to the left. After the alteration the temple was dedicated to the Emperor Caracalla (211—217 A. D.) as is clear from the inscriptions of bronze letters formerly on the architrave.

On the opposite side of the room stands a corner of the Trajan temple from Pergamon whose slender corner acroterion was obviously the model for the much more cumbrous one of the above mentioned temple on the theatre terrace. A corner of the very beautiful Corinthian capital is restored in plaster after the numerous extant fragments. The decorations of the frieze of winged

Gorgon heads between and over volutes, the volutes themselves springing out of acanthus calyxes is very unusual. The whole shows, as do the structures of the Trajan period, the Roman architecture at the zenith of its artistic development.

The sacred precinct of which the Trajan temple formed the center was enclosed on three sides with a colonnade built perhaps by Hadrian (117—138 A. D.). A part of the colonnade set up here to the right of the Athena statue, gives a notion of its peculiar architecture. Of the huge figures of Trajan and Hadrian, now shattered, which were set up in the temple as honorary statues, the heads are still extant and exhibited here, one on the capital of a column and the other on that of a pillar. Both the column and the pillar were part of the Hadrian colonnade.

Some of the architectural members of the gymnasium, a building which stood half way up the acropolis, and which also belongs to the Hadrian period, have been given a place here between the two heads above mentioned. The piece of architrave here used bears a few letters of the inscription perpetuating the names and positions of those who donated money for the building of the inner court of the gymnasium.

Near the corner to the right of the entrance is a portion of the colonnade of the upper market of Pergamon, belonging, according to the material and style, to the early period of the kings, if it is not still older.

Near by stands restored to its full height, the inner column of the stoa of the Athena precinct, with a strange calyx-like capital, like those found in the very ancient Greek cities on the coast of Asia Minor, but whose form never became a canon.

There follows an example of the enclosing frame of the triple door-opening, which led from the second story of the same stoa to the rooms of the library which lay at the back.

The middle of the wall is occupied by a portion of the stoa or colonnade which enclosed the sacred precinct of Athena in Pergamon built by king Eumenes II, to give new splendor to the old sanctuary. The depth and the sides or ends of this section are proportioned after the model of the Propylaea, which led into the precinct. The enclosing colonnade was more than twice as broad on one side of the precinct and hence needed as a support to the floor of the upper story, a row of columns running through the middle parallel to the outside row. A second row was not essential in the upper story. The rear wall of the first floor was enlivened with niches of Doric and Ionic style alternating. A peculiar decoration of the colonnade was the parapet of the upper story with its reliefs representing weapons and various implements of war for both land and water.

In the panel between the middle columns are carved the plate armor for a horse's head with a semicircular crest and a helmet with fully worked out bearded face, like the metal helmets or masks which have been found in antique graves.

The relief to the right and the one on the adjoining side, show plainly among the weapons, parts of a ship, the trophies of a sea-battle; on the relief to the left the representation of a catapult is especially interesting. The less well preserved slabs have been set on the floor near the entrance.

To the right of this stoa is set up the corner of a  
Pergamon Museum.

structure, probably part of the real sacrificial altar which stood on the platform of the Great Altar. It is marked by the richness and delicacy of the forms of its cornice. Statues of gods of the kind and size of those now standing on the altar originally crowned the structure. The Ionic temple near, belongs to the buildings of Magnesia on the Maeander.

## MAGNESIA ON THE MAEANDER.

Magnesia lies between Ephesus and Miletus, but a little farther inland, than the other two cities. It is not on the principal stream of the Maeander but on one of its northern tributaries, Lethaios by name. The city was no doubt founded at the beginning of the fourth century before Christ. The older city which the Persian king allotted to Themistocles as a residence, has not yet been discovered. The younger city never played an important political role; its significance depended entirely on its temple of Artemis Leucophryne, which was built long before the city itself, and which underwent a splendid reconstruction by the architect Hermogenes, toward the end of the third century before Christ. The excavations which were undertaken in Magnesia in 1891—93 under the management of Humann were directed primarily toward the rescue of this temple and extended to the Artemis precinct, the market, and, owing to the liberality of F. Frhr. Hiller von Gärtringen, even to the theatre.

The temple was the third largest in Asia Minor and came to have special importance in art history from the writings of Hermogenes about this his master-piece which

furnished the Roman architect Vitruvius his theories on the Ionic style. Since the book of Vitruvius was regarded in all time as a standard, this temple at Magnesia influenced indirectly but considerably, the style of building in the renaissance and the time following. Portions of the temple stand in front of the middle of the wall to the left of the entrance. A number of fragments are in the special collection for students. In the reconstruction of the system of the temple, the greater part of the shaft of the column and all of the entablature are restored; original pieces of the entablature lie to the right, set up with the parts in their proper relative position. The frieze representing the battle of the Amazons is assigned a modest rôle. Under the bold dentils at the great height where it originally stood, it shrunk together to an almost insignificant ornamental band. In front of the entablature lies the fragment of a capital with details exceptionally well preserved. To the left of the column are set up several specimens, the corner of an anta-capital, the outside of the anta-capital with the adjoining piece of the ornamental frieze of the wall, and above, the crown of a balustrade of very beautiful workmanship with garlands of flowers held by deer heads.

To the right and left of these fragments of the temple are set up the badly mutilated reliefs of the great altar of Artemis, fragments of the figures of divinities of very large proportions. The altar was also rich architecturally, but the sorry ruins are insufficient to give a clear conception of its former appearance.

Better preserved are the remains of the small temple of Zeus Sosipolis from the market of Magnesia, a corner of which is set up here beside the sacrificial altar of

Pergamon; this temple, a rather faithful diminutive copy of the form of the Artemis temple is reconstructed here at its original altitude. By comparing this with the section of the Artemis temple which had to be shortened in order to stand in this room, it is possible to conceive of the lofty height of the latter original structure. Some of the details of the Zeus temple display older forms than the great temple of Hermogenes.

### PRIENE.

At the opposite end of the room are exhibited the products of the excavations in Priene. These excavations, the preparations for which were made by Humann and carried into effect in 1895—98, under the management of Th. Wiegand, disclosed a surprisingly complete picture of a Greek city at the time of Alexander the Great.

Priene is situated on the southern slope of the Mycale Mountain, in the lower valley and on the north side of the Maeander River. In antiquity the city lay on a bay of the sea, which has since been filled by the alluvial deposits of the river. The excavated city is also the successor of an older settlement whose site has not yet been determined. Priene, which never rose to a position more prominent than that of a modest provincial town, holds at the present time the same relative position to ancient Greece that Pompeii does to Rome, because of the light it throws on Greek antiquity. An adequate conception of the city's real importance in this regard cannot be obtained from this collection, even with the addition of the antiquities from Priene which are exhibited in the so-called Greek Cabinet of the old Museum.

The temple of Athena, famous in ancient times, is given a prominent place in the architectural collection, opposite the Artemis temple from Magnesia. On the floor are four pieces worthy of attention; a specimen of the entablature of the temple; a block with egg and dart ornament, from the frame of the gable; a piece of the architrave on the underside of which the paint on the carving of the sunk panels is well preserved; a fragment of the coffered ceiling from the portico of the temple, with palmetto pattern in fine relief. The temple was built by the architect and sculptor Pythios, who took an active part in the erection of the Mausoleum at Harlicarnassus, and was dedicated by Alexander the Great, who no doubt found it almost finished. The workmanship of the marble is especially fine in the egg and dart ornament and in the lions' heads through which the water escaped. The mutilated volutes of the capital no longer produce the original effect but it is readily seen that they are of the very old style which has the roll on the side loosely bound in the middle. The frieze, which is by no means an essential member of the Ionic order is omitted in the temple; it is also wanting in the colonnade which surmounts the Great Altar.

The temple of Asklepios, built perhaps somewhat later on the east of the market, retains the forms of the principal temple of the city. A portion of its entablature and a fragment of the anta-capital stand near the Trajan temple from Pergamon.

Between the two above mentioned Priene temples is a figure in high relief which stood in front of the temple of Athena. A great many similar figures occupied the

intercolumniations of the delicate Ionic columns of the altar, like the mourning women on the renowned Sidon Sarcophagus now in Constantinople.

Near the entablature of the Athena temple is the well executed Statue of a priestess from the sanctuary of Demeter standing on its original low pedestal. It was robbed of its head by the Christians and marked with a cross on the back.

The conclusion to the collection is formed by fragments of the sacred colonnade built on the north side of the Priene market by Orophernes from Cappadocia (about 150 B.C). Parts of the Ionic columns from the inner row are also exhibited near by. In the especial collection is part of the wall of the same colonnade, covered with inscriptions to the honor of deserving citizens of Priene.

Outside the Museum to the right of the exit has been placed a well preserved semicircular marble seat, a dedication of King Attalos II which was brought from Pergamon to Berlin. The bronze groups which surmounted the broad top and were its principal ornament are lost, leaving only the traces of where they stood. An asphalt cover now protects this part of the seat from the weather.

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Satyrs Dionysos



Rhea



These

Asteria















